

BON JOVI



SHE DON'T KNOW ME
LET IT ROCK
ONLY LONELY
TOKYO ROAD
YOU GIVE LOVE A BAD NAME
LIVIN' ON A PRAYER
RAISE YOUR HANDS
I'D DIE FOR YOU
WANTED DEAD OR ALIVE



PERFECTION

BON • JOVI

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JON BON JOVI

Lead & backing vocals



RICHIE SAMBORA

Acoustic & electric guitars, IVL guitar synths, talk box, backing vocals



ALEC JOHN SUCH

Bass, backing vocals



DAVID BRYAN

All keyboards & various noises, backing vocals



TICO TORRES

Drums & percussion



SHE DON'T KNOW ME

愛は蜃気楼

by Mark Avsec

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〈演奏順序〉

Intro → A → B → A → B → C → 8 B → ④ D

〈解説〉

イントロのリフは、4本のギターによって演奏されている。トップと2ndギターは2、4小節目でチョーキングを行っている。トップのチョーキングは1音チョーキングで、2ndは半音チョーキングである。また6、8小節目は、どちらも1音チョーキングである。

このようなギター・アンサンブルの場合、音が同じなので非常にハモリ易いのは当然であるが、ビッチの狂いやリズムのずれが目立ちやすく、フィンガー・テクニクのニュアンスも合わせるようにしないといけない。

9小節目からはトップのギターが残って弾いている。ギター1はコードのルートの音をとっている。音色は堅くハードで、ギター2はソフトなギター・サウンドである。

アコースティック・ギターのアルペジオは1つ1つの音を残して響かせるようにする。

④のギター2のシーケンス・フレーズは全てビッキングして弾く。正確なオルタネイト・ビッキングができなくてはならない。

キーボードは常にギターと同じで、互いにフォローして音に厚みを付けている。もしキーボード奏者が2人いてピアノが1人で演奏できる場合、譜面の音にベース・トーン（左手）を加えると良い。

10

The musical score is arranged in a multi-staff format. The top staff is for the Vocal line, which begins with an 'Intro' section marked with a treble clef and a key signature of one flat (Bb). The subsequent staves are for the instruments: Guitar I (treble clef), Guitar II (treble clef), Keyboard (treble and bass clefs), Bass (bass clef), and Drums (bass clef). The score includes various musical notations such as chords, single notes, and rhythmic patterns. Specific annotations include '<Synth.>' for the keyboard, '<Synth. Bass> or 5 Strings Bass' for the bass line, and '<P.f.>' for piano fortissimo. The guitar parts feature complex fingering and bending instructions, such as '11' and '11.5'.

CM7

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

11

A^b E^b(onG) B^b

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

<A. 4.> Arpeggio

gliss

A $B\flat$ $2\times$ $Dm(onA)$

VOCAL

What more can I - do, - there's nothing- I - ha-ven't tried -
I dream of when - she'll be mine- I dream of - cro - ssing that line -

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

12

$Dm7\flat5(onA\flat)$ G

VOCAL

Still its - so - hard - for her - to no - tice
And hol-ding her - so te - n- der

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Chorus

Chords: Cm, Cm7(onB^b)

VOCAL

I've tri-ed hard - to be straight
Drea-ming it - could come ture

There's nothing- left - I can - say
So ma-ny - things - I could- do

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Chorus

Chords: Cm6(onA), A^b, B^b7(onA^b)

VOCAL

If on- ly she - would look-my - way -
If on- ly you'd - give me - - a chance -

Hey - -
Oh - -

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

E^b (She - don't know me, - She - don't see me, -)

She don't know She don't

GUITAR I

D.S. time.

T
A B
D.S. time (11) H.C.
D.D.

(11)

11 10

GUITAR II

D.S. time.

T A B D.S. time (13)
H.C.
D.D.

1-28 9 11 11 7 8 12 6 12 12 13 8 9

KEYBOARD

D.S. time

D.S. time

BASS

D.S. time.

T A B (%) 4 4 1 4 4 1 % % % 4 4 1 1 0 0

DRUMS

% % % %

VOCAL
 Cm7 (She - can't hear me, - Can - not help me, -)
 care - - (She) Can't hear She don't -

GUITAR I
 GUITAR II
 KEYBOARD
 BASS
 DRUMS

Ab (She - don't want me, - Like - I wan't her -)

want - Like I wan't her - Got to

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Bb (Got - to tell - her, - That - I love - her -)

tell her That I love (her)

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

She don't - e - ven know - my name -

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a five-piece band: Vocal, Guitar I, Keyboard, Bass, and Drums. The score is written in G major (one sharp) and 4/4 time. The key signature is indicated by one sharp (F#) on the staff. The tempo is marked "Moderato".

The score is divided into five systems, each corresponding to a different instrument or voice part. The first system is for the Vocal part, featuring the lyrics "Ah" and "The Sound of Silence". The second system is for Guitar I, which includes a "1x tacet" instruction. The third system is for Keyboard, which includes a "Fade In" instruction. The fourth system is for Bass, which includes a "Fade In" instruction. The fifth system is for Drums, which includes a "Fade In" instruction.

The score includes various musical notations, including notes, rests, and dynamic markings. The vocal part features a melodic line with lyrics. The guitar part features a complex, multi-measure rest and a series of chords. The keyboard part features a melodic line with a "Fade In" instruction. The bass part features a melodic line with a "Fade In" instruction. The drums part features a complex, multi-measure rest and a series of chords.

VOCAL B^b $A^b(\text{on } B^b)$ B^b $A^b(\text{on } B^b)$ $\text{Cm7}(\text{on } B^b)$ 1.

Ah - -

GUITAR I

6 7 8 4 5 6 8 9 10

GUITAR II

KEYBOARD

BASS

DRUMS

2.

$\text{Cm7}(\text{on } B^b)$

VOCAL

GUITAR I

GUITAR II

14 15 13 11 13 11 13 12 10 13 12 10 13

KEYBOARD

BASS

DRUMS

D.S.
Straight to Coda

Coda B^b E^b

(love - her -) (She don't)

Ah-

VOCAL

GUITAR I

6 6 6 5 11

GUITAR II

11 12 8 11 12 8 10 7 6

KEYBOARD

BASS

DRUMS

E^b know me, $Cm7$ She don't see me,) (She don't
 she don't - know - - - She don't care - -

VOCAL
 GUITAR I
 GUITAR II
 KEYBOARD
 BASS
 DRUMS

18

her me, Can not help me,) A^b (She don't want me,)

VOCAL
 GUITAR I
 GUITAR II
 KEYBOARD
 BASS
 DRUMS

Fade Out

LET IT ROCK

レット・イット・ロック

by Jon Bon Jovi/Richie Sambora

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〈演奏順序〉

Intro → A → B → C1 → D → A → B → C2 → E → F → G ×

(Repeat & F.O.)

〈解説〉

イントロの4小節パターンのバックিং・リフは、後にサビCやE、F、Gに何度もプレイされるいわばこの曲の顔とも言えるリフである。2小節めには、和音のままトレモロ・アームをダウンさせるといった斬新なアイデアでプレイしているが、次のU印の所ではアームをダウンさせたまま押え換え、ピッキングの後アームを元に戻す。といった細かいワザでプレイするのである。

他のバックングでは、特にB等でコード(リズム)符と音符(タブ)を組み合わせで記しているの注意して欲しい。

Bの2小節め等のU印の付いた音は、クォーター～ハーフ程度にチョーキングするという意味であるが、チョーキングと言っても6弦なので、押し上げるのではなくひっぱり上げる感じでプレイするのである。

Cの最終小節の×印の音は、ピック・スクラッチ・プレイである。ピックをラウンド弦上に直角におき、ヘッド方向へ擦り付ける様にすべらせるといった奏法である。

さて、Eがギター・ソロであるが、まず1、2小節のハーモニクスでのアーム・プレイは、3弦5フレットのナチュラル・ハーモニクス音でプレイする。軽く触れ、ピッキングと同時に放すとハーモニクス音が得られるが、このままアームを16分音符のタイミングで軽く叩く様にプレイするのである。

3小節めのライト・ハンド・プレイは少々変わっていて、右手で15から22へ押えたままスライドさせ、放すタイミングには、左手のブリッジ

を組み合わせるといったものである。後の7小節めのライト・ハンドは通常のプレイで、右手を交えてのハンマリング、プリングの連続ワザである。

9小節めのW.C.はダブル・チョーキングである。ここでは3弦をチョーキングするが、あらかじめ2弦を押えておき、両弦同時にピッキングして同音程になる様にプレイする。

13小節めのナチュラル・ハーモニクスは前記した様にプレイするが、ここではアームを1拍めD音、2拍めA音までダウンさせて元に戻すといったプレイである。次のピッキング・ハーモニクスはピックを深めに持ち、押えたフレットとブリッジの真中の位置を強く少しミュートする様な感じでピッキングするのである。

14小節めの1.H.C.はワン・ハーフ・チョーキングと読み、全音半(短3度)のチョーキングである。

キーボードはオルガンでプレイするが、ここでのオルガンは通常の物ではなくピッチ・ベンド等のプレイもあるのでシンセのオルガン・サウンドでプレイすると良い。バックング・プレイのみだが、Eのギター・ソロではギターのバックングがなくなってしまうので、サウンドが薄くなってしまわない様にしっかりバックングする事。

ベースは最低音でD音が出ているため、ここでは5弦ベースとして記してあるので注意して欲しい。通常の4弦ベースでプレイする場合には、その音のみオクターブ上でプレイするか、チューニングを下げるかしてプレイすると良いだろう。

ドラムの注意点はAでのハイ・ハット・プレイだが、一応4分音符で記してある。少しオープン気味にし、8分のタイミングでクローズするといったプレイが良いだろう。

Intro

Vocal: D G(onD) D F(onD) C(onD) G F D G(onD) D

Wow

E. GUITAR: Distortion, arm, U

KEYBOARD: Organ

E. BASS: 5 Strings Bass

DRUMS

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in five staves, each representing a different instrument or voice part. The key signature is one sharp (F#), and the time signature is 4/4.

- VOCAL:** The vocal line begins with the lyrics "F(onD) C(onD) F(onD) C(onD) G F D". The melody is characterized by a series of eighth and sixteenth notes, with a prominent "Wow" and "Ah—" vocalization. The lyrics "The" are visible at the end of the first staff.
- GUITAR:** The guitar part features a series of chords and a melodic line. A specific chord is shown with a diagram: a C major chord with a flat on the second string (C major 7).
- KEYBOARD:** The keyboard part includes a series of chords and a melodic line. A specific chord is shown with a diagram: a C major chord with a flat on the second string (C major 7).
- BASS:** The bass part includes a series of chords and a melodic line. A specific chord is shown with a diagram: a C major chord with a flat on the second string (C major 7).
- DRUMS:** The drum part includes a series of chords and a melodic line. A specific chord is shown with a diagram: a C major chord with a flat on the second string (C major 7).

20

VOCAL

D

week-end comes to this— town Se - ven days too soon— For the
go down to the Broad-way where eve- ry - bo - dy goes— To

GUITAR

(x x x x)
5 6 7

vib.
vib.

KEYBOARD

1 x Tacet → Bend

BASS

2x s)
2x s)
7

DRUMS

< C(onE) >
Cadd9

VOCAL

ones who have to make - up What we break of their - rules -
get up on the roc - kin' horse And blast that ra - di - o -

GUITAR

KEYBOARD

BASS

DRUMS

Bend

[B]

VOCAL

Well - I saw Cap - tain kidd - on sun - set Tell his boys - they're in com - mand - While
Well - I saw Ro - xie on - the ta - ble Her girl - friend down be - low - They'll

GUITAR

KEYBOARD

BASS

DRUMS

22

VOCAL

A D(onA) A D(onA) G C(onG)

Chi - no danced a tan - go with a broom - stick in his hand — He said } It's al - - right if you
 give it up to the king of swing Be - fore it's time to go — }

GUITAR

5 6 7 5 5 5 5 5 5 6 7 3 4 5 3 3 3 3 3 4 5

KEYBOARD

BASS

5 5 5 5 5 3 3 2 2 2 0 0 3 3 3 3 3 3

DRUMS

VOCAL

G A D(onA) A

have a good time. — It's al - right If you want — to cross — that line — To

GUITAR

3 4 5 5 5 5 5 5 5 6 5 6 7 5 5 5 5 5 6 7 5 6 7 5 6 7

KEYBOARD

gliss.

BASS

5 3 3 3 3 3 4 5 5 5 5 5 7 0

DRUMS

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

break on through—the other—side—

Let it rock

let it go

Pick Scratching

G(onD) D F(onD) C(onD)

Let it rock —

23

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

You can't stop a fi - re bur - ning out of cont - rol — Let it rock —

let it go

F(onD) C(onD) G F D G(onD) D

Let it rock —

The musical score for "Let It Go" from the movie Frozen is presented in a five-staff format. The staves are labeled on the left: VOCAL, GUITAR, KEYBOARD, BASS, and DRUMS. The key signature is one sharp (F#), and the time signature is 4/4.

VOCAL: The vocal line is written in treble clef. It begins with the lyrics "Let it go" under the notes F(onD) and C(onD). The melody continues with "With the night—you're on the loose—" and "You got to let it rock Wow". Chord symbols G, D, and G(onD) are placed above the staff. A first ending bracket is shown above the final measure.

GUITAR: The guitar part is written in treble clef. It features a series of chords and single notes, including a triplet of eighth notes (3 4 5) in the second measure. A pitch bend is indicated in the third measure.

KEYBOARD: The keyboard part is written in treble clef. It includes a "Pitch Bend" instruction with a curved arrow pointing to the right in the third measure.

BASS: The bass part is written in bass clef. It features a series of eighth and quarter notes, with a triplet of eighth notes (3 4 5) in the second measure. A "Pitch Bend" instruction is also present in the third measure.

DRUMS: The drum part is written in bass clef. It includes a series of eighth and quarter notes, with a triplet of eighth notes (3 4 5) in the second measure.

The score is a black and white reproduction of a sheet music page, showing the vocal melody and the instrumental accompaniment for guitar, keyboard, bass, and drums.

[illegible]

VOCAL

G F D

Let it rock — let it go —

out of control — — Let it rock — let it go

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

G G(onD) D

With the night—you're on—the loose— — You got to let it rock — hey !

GUITAR

KEYBOARD

BASS

DRUMS

VOCAL

F(onC) C F(onD) C(onD) G F D

GUITAR

< = Right Hand >

KEYBOARD

BASS

DRUMS

VOCAL

G(onD) D F(onD) C(onD) F(onD) C(onD)

GUITAR

< = Right Hand >

KEYBOARD

BASS

DRUMS

VOCAL

F(onD) C(onD) F(onD) C(onD) G F D

GUITAR

1HC 1HD S cho vib.

KEYBOARD

4.

BASS

DRUMS

VOCAL

[F] G(onD) D F(onD) C(onD) F(onD) C(onD) G F D

Let it rock — let — it go — You can't stop a fi - re bur - ning out of cont - rol — Let it rock —

GUITAR

arm u

KEYBOARD

BASS

DRUMS

VOCAL

G(onD) D
Let it rock

F(onD) C(onD)
Let - it go -

F(onD) C(onD)

G F D

Let it go With the night —you're on the loose evry - body Say!

GUITAR

4.

4.

KEYBOARD

4.

BASS

8.

8.

DRUMS

VOCAL

G G(onD) D
Wow

F(onD) C(onD)
Yeah — — —

F(onD) C(onD)
Wow

G F D

al - right

GUITAR

7 9 7 9 5 7

5 6 arm 5 7

5 6 5 6 5 7

5 5 3 3 (x 5 6 7)

KEYBOARD

BASS

3 3 3 3

3 3 3 3

DRUMS

Repeat & Fade Out

ONLY LONELY

オンリー・ロンリー

by David Bryan/Jon Bon Jovi

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〈演奏順序〉

A → A' → B → C → D → E → ♯C → D → ♯F → F → G → H → I

〈解説〉

イントロ部は4本のギターで演奏されている。まず[A]は〈E.G.1〉で始まり、[A]になると〈E.G.1〉はコードのルート音やコードを弾き、バック・パートの演奏となる。メロディーは〈E.G.2〜4〉が演奏する。主旋律は〈E.G.2〉と考えられ、〈E.G.3〉が下に、〈E.G.4〉は上にハーモニーを付けている。尚〈E.G.4〉は3小節目に見られるように、ギター・アンサンブルに変化を付ける役目をしている。

[B]に入ってからフィード・バックの音を効果的に使っている。9小節目からは単音とコードを弾く2本のギターによって演奏されている。

[E]の8〜10小節目のフレーズでは、もう1本ギターが加わり、3本のギターにより演奏されている。

[F]のギターIIのコードは、ルートと5音の音で、5音の音がオクターヴになっている。

ギター・ソロ[G]は3拍フレーズにプリング・オフを加えたフレーズ。正確なタイミングで、プリング・オフを行うこと。

90

The musical score is arranged in six staves from top to bottom: VOCAL, GUITAR I, GUITAR II, KEYBOARD, BASS, and DRUMS. The key signature has one flat (Bb) and the time signature is common time (C).
 - **VOCAL:** Starts with a whole note chord A (labeled Cm7) and continues with a whole note chord Ab.
 - **GUITAR I:** Features a melodic line with a glissando (gliss) marked above a note, and a circled '4' below a note. A circled '6' appears at the end of the staff.
 - **GUITAR II:** Features a melodic line with a glissando (gliss) marked below a note, and a circled '4' below a note.
 - **KEYBOARD:** Labeled '<strings>', it features a sustained chord with a glissando line above it.
 - **BASS:** Features a melodic line with a circled '4' below a note.
 - **DRUMS:** Features a rhythmic pattern with various note values and rests.

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a six-piece band and includes the following parts:

- VOCAL:** Features a vocal line with a key signature of one flat (B-flat major/C minor) and a time signature of 4/4. The first staff shows a whole note chord of C minor 7 (Cm7) and a whole note chord of A-flat major (A^b). The second staff shows a whole note chord of B-flat major (B^b).
- GUITAR I:** Features a lead guitar line with a key signature of one flat and a time signature of 4/4. The first staff shows a whole note chord of C minor 7 (Cm7) and a whole note chord of A-flat major (A^b). The second staff shows a whole note chord of B-flat major (B^b).
- GUITAR II:** Features a rhythm guitar line with a key signature of one flat and a time signature of 4/4. The first staff shows a whole note chord of C minor 7 (Cm7) and a whole note chord of A-flat major (A^b). The second staff shows a whole note chord of B-flat major (B^b).
- KEYBOARD:** Features a piano line with a key signature of one flat and a time signature of 4/4. The first staff shows a whole note chord of C minor 7 (Cm7) and a whole note chord of A-flat major (A^b). The second staff shows a whole note chord of B-flat major (B^b).
- BASS:** Features a bass line with a key signature of one flat and a time signature of 4/4. The first staff shows a whole note chord of C minor 7 (Cm7) and a whole note chord of A-flat major (A^b). The second staff shows a whole note chord of B-flat major (B^b).
- DRUMS:** Features a drum line with a key signature of one flat and a time signature of 4/4. The first staff shows a whole note chord of C minor 7 (Cm7) and a whole note chord of A-flat major (A^b). The second staff shows a whole note chord of B-flat major (B^b).

The score is written in a handwritten style and includes various musical notations such as chords, scales, and dynamics. The key signature is one flat (B-flat major/C minor) and the time signature is 4/4. The score is divided into two systems, with the first system containing the first two staves and the second system containing the remaining four staves.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-measure piece in C major, 4/4 time. The score is arranged for a six-piece band: Vocal, Guitar I, Guitar II, Keyboard, Bass, and Drums. The vocal line is a simple melody in the treble clef. The guitar parts (I and II) play a rhythmic pattern of eighth notes, with the second guitar part having a (4-) marking above it. The keyboard part plays a simple melody in the treble clef, with a (4-) marking above it. The bass part plays a simple melody in the bass clef, with a (4-) marking above it. The drums part plays a simple rhythm in the bass clef, with a (4-) marking above it. The score is written on a single system with six staves. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Moderato". The score is for a 12-measure piece, with the first measure being a whole rest for the vocal and a half note for the guitar and keyboard. The second measure is a half note for the vocal and a quarter note for the guitar and keyboard. The third measure is a half note for the vocal and a quarter note for the guitar and keyboard. The fourth measure is a half note for the vocal and a quarter note for the guitar and keyboard. The fifth measure is a half note for the vocal and a quarter note for the guitar and keyboard. The sixth measure is a half note for the vocal and a quarter note for the guitar and keyboard. The seventh measure is a half note for the vocal and a quarter note for the guitar and keyboard. The eighth measure is a half note for the vocal and a quarter note for the guitar and keyboard. The ninth measure is a half note for the vocal and a quarter note for the guitar and keyboard. The tenth measure is a half note for the vocal and a quarter note for the guitar and keyboard. The eleventh measure is a half note for the vocal and a quarter note for the guitar and keyboard. The twelfth measure is a half note for the vocal and a quarter note for the guitar and keyboard.

[B] Cm7

VOCAL

A - no - ther long - and sleep - less night - You need some - one - to hold - you tight

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Feed Back

<strings>

Rim.

32

VOCAL

Ab

- Some-time love don't - know wrong - from - right - A - no - ther long - and sense - less

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

gliss

Cm7

Fight - was all - you knew

they're all - the name -

There's no one - left -

to take - the - blame

A^bB^b

- What's be - hind - this mas - que - rade -

How do we - win - these lo - sin' -

34

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Games we play, - wards we say - Cu-ting wounds that run - so deep
 Games we play, words - we say Cu-ting wounds - that run - so deep

Chords: C, F, G, F, G

Drum notation: 2x, 2x, 2x

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Leave it all - be- hind - you or some- day love - will find - you

Chords: A^b, B^b

VOCAL

Cm7 (On - ly -) (lone- ly -) A^b B^b Cm7 (On- ly -)

I can't stop hur-ting you-

GUITAR I

GUITAR II

KEYBOARD < with p.f >

BASS

DRUMS

VOCAL

Cm7 (lone - ly -) A^b B^b Cm7 (On- ly -) (lone - ly -)

But I can't - stop loving you

GUITAR I

GUITAR II

KEYBOARD

BASS

36

VOCAL

A^b (Oh) B^b - to A^b -)

how much pain - does it take - -

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

E $Cm7$ A^b

It's ge-tting - some - times I - don't- know - When to stop, when - to go

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL
 Cm7
 And when those feelings start— We let them go, — let them go — — — —
 Eb Bb
 GUITAR I
 GUITAR II
 KEYBOARD
 BASS
 DRUMS
 D.S.

VOCAL

Koda B^b A^b F Cm7

So tell me babe, how much pain - can you take - be-fore your heart breaks?

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Cym. CUP

VOCAL Cm7 A^b(onC) B^b(onC) Cm7
 be-fore your heart b-reaks Yeah -
 GUITAR I
 GUITAR II
 KEYBOARD
 BASS
 DRUMS

VOCAL Cm7 A^b(onC) B^b(onC) F Cm7
 I got this time- bomb ti-cking in - my head Thistime I think
 GUITAR I
 GUITAR II
 KEYBOARD
 BASS
 DRUMS

VOCAL
 Cm7 A^b(onC)
 - she's go - nna - blow - How can I - say get a-way - When I just - can't let it go
 GUITAR I
 GUITAR II
 KEYBOARD
 BASS
 DRUMS

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a six-piece band, with staves for Vocal, Guitar I, Guitar II, Keyboard, Bass, and Drums. The key signature is C minor, and the time signature is 4/4. The score includes chord symbols (Cm7, Ab, Bb), fret numbers, and musical notation for each instrument. The Vocal part features the iconic opening line, "Hello, hello, good-bye." The Guitar I and II parts provide harmonic support with chords and melodic lines. The Keyboard part includes a bass line and a melody. The Bass and Drums parts provide the rhythmic foundation.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-measure piece in G major, 4/4 time. The score is arranged for four parts: Vocal, Guitar I, Guitar II, and Keyboard/Bass. The vocal part consists of a single line of music. The guitar parts are arranged in two staves, with Guitar I and II. The keyboard and bass parts are arranged in two staves. The score includes various musical notations such as chords (Cm7, A^b, B^b), accidentals, and fingerings. The guitar parts feature complex fingerings and a "BVA" (Bent Vibrato) technique. The keyboard and bass parts provide a harmonic foundation with sustained chords and a steady bass line.

Vocal

Guitar I

Guitar II

Keyboard

Bass

Chords: Cm7, A^b, B^b

Measure 1: Cm7

Measure 2: A^b

Measure 3: B^b

Measure 4: (4)

Measure 5: (4)

Measure 6: (4)

Measure 7: (4)

Measure 8: (4)

Measure 9: (4)

Measure 10: (4)

Measure 11: (4)

Measure 12: (4)

Measure 13: (4)

Measure 14: (4)

Measure 15: (4)

Measure 16: (4)

Measure 17: (4)

Measure 18: (4)

Measure 19: (4)

Measure 20: (4)

Measure 21: (4)

Measure 22: (4)

Measure 23: (4)

Measure 24: (4)

Measure 25: (4)

Measure 26: (4)

Measure 27: (4)

Measure 28: (4)

Measure 29: (4)

Measure 30: (4)

Measure 31: (4)

Measure 32: (4)

Measure 33: (4)

Measure 34: (4)

Measure 35: (4)

Measure 36: (4)

Measure 37: (4)

Measure 38: (4)

Measure 39: (4)

Measure 40: (4)

Measure 41: (4)

Measure 42: (4)

Measure 43: (4)

Measure 44: (4)

Measure 45: (4)

Measure 46: (4)

Measure 47: (4)

Measure 48: (4)

Measure 49: (4)

Measure 50: (4)

Measure 51: (4)

Measure 52: (4)

Measure 53: (4)

Measure 54: (4)

Measure 55: (4)

Measure 56: (4)

Measure 57: (4)

Measure 58: (4)

Measure 59: (4)

Measure 60: (4)

Measure 61: (4)

Measure 62: (4)

Measure 63: (4)

Measure 64: (4)

Measure 65: (4)

Measure 66: (4)

Measure 67: (4)

Measure 68: (4)

Measure 69: (4)

Measure 70: (4)

Measure 71: (4)

Measure 72: (4)

Measure 73: (4)

Measure 74: (4)

Measure 75: (4)

Measure 76: (4)

Measure 77: (4)

Measure 78: (4)

Measure 79: (4)

Measure 80: (4)

Measure 81: (4)

Measure 82: (4)

Measure 83: (4)

Measure 84: (4)

Measure 85: (4)

Measure 86: (4)

Measure 87: (4)

Measure 88: (4)

Measure 89: (4)

Measure 90: (4)

Measure 91: (4)

Measure 92: (4)

Measure 93: (4)

Measure 94: (4)

Measure 95: (4)

Measure 96: (4)

Measure 97: (4)

Measure 98: (4)

Measure 99: (4)

Measure 100: (4)

Measure 101: (4)

Measure 102: (4)

Measure 103: (4)

Measure 104: (4)

Measure 105: (4)

Measure 106: (4)

Measure 107: (4)

Measure 108: (4)

Measure 109: (4)

Measure 110: (4)

Measure 111: (4)

Measure 112: (4)

Measure 113: (4)

Measure 114: (4)

Measure 115: (4)

Measure 116: (4)

Measure 117: (4)

Measure 118: (4)

Measure 119: (4)

Measure 120: (4)

Measure 121: (4)

Measure 122: (4)

Measure 123: (4)

Measure 124: (4)

Measure 125: (4)

Measure 126: (4)

Measure 127: (4)

Measure 128: (4)

Measure 129: (4)

Measure 130: (4)

Measure 131: (4)

Measure 132: (4)

Measure 133: (4)

Measure 134: (4)

Measure 135: (4)

Measure 136: (4)

Measure 137: (4)

Measure 138: (4)

Measure 139: (4)

Measure 140: (4)

Measure 141: (4)

Measure 142: (4)

Measure 143: (4)

Measure 144: (4)

Measure 145: (4)

Measure 146: (4)

Measure 147: (4)

Measure 148: (4)

Measure 149: (4)

Measure 150: (4)

Measure 151: (4)

Measure 152: (4)

Measure 153: (4)

Measure 154: (4)

Measure 155: (4)

Measure 156: (4)

Measure 157: (4)

Measure 158: (4)

Measure 159: (4)

Measure 160: (4)

Measure 161: (4)

Measure 162: (4)

Measure 163: (4)

Measure 164: (4)

Measure 165: (4)

Measure 166: (4)

Measure 167: (4)

Measure 168: (4)

Measure 169: (4)

Measure 170: (4)

Measure 171: (4)

Measure 172: (4)

Measure 173: (4)

Measure 174: (4)

Measure 175: (4)

Measure 176: (4)

Measure 177: (4)

Measure 178: (4)

Measure 179: (4)

Measure 180: (4)

Measure 181: (4)

Measure 182: (4)

Measure 183: (4)

Measure 184: (4)

Measure 185: (4)

Measure 186: (4)

Measure 187: (4)

Measure 188: (4)

Measure 189: (4)

Measure 190: (4)

Measure 191: (4)

Measure 192: (4)

Measure 193: (4)

Measure 194: (4)

Measure 195: (4)

Measure 196: (4)

Measure 197: (4)

Measure 198: (4)

Measure 199: (4)

Measure 200: (4)

Measure 201: (4)

Measure 202: (4)

Measure 203: (4)

Measure 204: (4)

Measure 205: (4)

Measure 206: (4)

Measure 207: (4)

Measure 208: (4)

Measure 209: (4)

Measure 210: (4)

Measure 211: (4)

Measure 212: (4)

Measure 213: (4)

Measure 214: (4)

Measure 215: (4)

Measure 216: (4)

Measure 217: (4)

Measure 218: (4)

Measure 219: (4)

Measure 220: (4)

Measure 221: (4)

Measure 222: (4)

Measure 223: (4)

Measure 224: (4)

Measure 225: (4)

Measure 226: (4)

Measure 227: (4)

Measure 228: (4)

Measure 229: (4)

Measure 230: (4)

Measure 231: (4)

Measure 232: (4)

Measure 233: (4)

Measure 234: (4)

Measure 235: (4)

Measure 236: (4)

Measure 237: (4)

Measure 238: (4)

Measure 239: (4)

Measure 240: (4)

Measure 241: (4)

Measure 242: (4)

Measure 243: (4)

Measure 244: (4)

Measure 245: (4)

Measure 246: (4)

Measure 247: (4)

Measure 248: (4)

Measure 249: (4)

Measure 250: (4)

Measure 251: (4)

Measure 252: (4)

Measure 253: (4)

Measure 254: (4)

Measure 255: (4)

Measure 256: (4)

Measure 257: (4)

Measure 258: (4)

Measure 259: (4)

Measure 260: (4)

Measure 261: (4)

Measure 262: (4)

Measure 263: (4)

Measure 264: (4)

Measure 265: (4)

Measure 266: (4)

Measure 267: (4)

Measure 268: (4)

Measure 269: (4)

Measure 270: (4)

Measure 271: (4)

Measure 272: (4)

Measure 273: (4)

Measure 274: (4)

Measure 275: (4)

Measure 276: (4)

Measure 277: (4)

Measure 278: (4)

Measure 279: (4)</

VOCAL

A^b B^b

Leave it all - be- hind - you or some- day love - will find - you

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

$Cm7$ A^b B^b

I (On- ly -) (Lone- ly -) (Oh - -)

I can't stop hurting you-

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

<with r.f>

44

VOCAL

Cm7 (On- ly -) (Lone- ly -) A^b (Oh -) B^b -)

But I can't - stop lo-ving you

GUITAR I

(4)

GUITAR II

(4)

(15)

KEYBOARD

(4)

BASS

(4)

DRUMS

VOCAL

Cm7 (On- ly -) (Lone- ly -) A^b (Oh -) B^b -)

I can't stop hurting you-

GUITAR I

(4)

GUITAR II

H.C.

H.C.

KEYBOARD

(4)

BASS

(4)

DRUMS

(4)

VOCAL

Cm7 (On - ly -) (Lone- ly -) A^b (Oh B^b -)

I can't stop

GUITAR I

(4) (4)

GUITAR II

20 18 20 18 (20) H.C. 20 20 20 18 (20) 20 16 18 18 (20) 18 = 0 gliss

KEYBOARD

(4)

BASS

(4) (4)

DRUMS

(4)

VOCAL

Cm7 (On - ly -) (Lone- ly -) A^b (Oh B^b -)

I can't stop

GUITAR I

(4) (4)

GUITAR II

118 108 118 138 118 108 118 108 118 108 131310 11118 10 x 8 6 x 106 8 6 10 10 x 11 x 118 10 8

KEYBOARD

(4)

BASS

(4) (4)

DRUMS

(4)

Fade Out

TOKYO ROAD

TOKYOロード

by Jon Bon Jovi/Richard Sambora

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〈演奏順序〉

Intro → A → A → B → C → * A → A → B → D → E → F → G → H

〈解説〉

イントロのリフでのアーミングは、8分音符のタイミングでかけられている。

Aの5、6小節目は2本のギターのアルペジオ・フレーズが掛け合いになっている。このようなアルペジオやイントロのようにコードを弾く場合、ギターの歪み具合には十分注意が必要である。あまりに強くオーヴァー・ドライヴさせると、音の響きが濁ってしまいコード感が失われることになる。

Bの5小節目のアーミングは、ピッキングと同時にアームを軽くブツ

シュする感覚で行う。

ギター・ソロEの1、2小節目は、1拍半フレーズのスタンダードなフレーズ。3小節目のアーミングはアーム・アップである。

7小節目のライト・ハンド奏法は、トリルとのコンビネーションで、トリルをしている弦上で、ライト・ハンドをグリス・アップさせるテクニックである。

Fの後半からGにおけるハーモニクス奏法は、1小節目はナチュラル・ハーモニクス奏法、2、3小節目はライト・ハンド・ハーモニクス奏法である。タブ譜にあるのは左手のポジションで、その12フレット上のポジションを右手の人差指でミュートし、薬指でピッキングし、ハーモニクス音を得る。

46

Intro G7

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Arm. ↑ ↑ ↑ ↑

un. Gu. I

<organ>

Top Cym. Cup

1.

VOCAL

F G7

part that just - won't die - - Just a boy,
 life I would - never for- get - In a bar,

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

48

VOCAL

A' G7 2x

- not a man - Sent to war, - in a land
 - brea- thing smoke - Snor- ting whis - key, drin- king coke

GUITAR I

(Mute)

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

G7 F

They said we'd fight for their freedom But I felt like a hired hand
 It was a time when no one would die - And there wasn't a care

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

G7 F

Some-times- I have to find my - way
 Some-times- I wish it was that - way

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

gliss

Top Sym. Corp.

50

VOCAL

C 2x

Some-times - I have to get a - way - -
Cause Some-times - I have to get a - way - -

GUITAR I

GUITAR II


KEYBOARD

BASS

DRUMS

Arm. *p* 5 5 4 4 5 5 3

gliss 10

to  C G7

VOCAL

C

Take me back - - - (to) To- k- yo

GUITAR I

Arm. *p* 7 8 9 7 8 9 5 6 7 5 6 7 3 4 5

GUITAR II

KEYBOARD

BASS

DRUMS

2x Top Sym. Cup. 2x 1x 2x

VOCAL

1. *G7* Road - - Take me back *G7* 2. Road Wor- king hard,

GUITAR I

gliss Arm. gliss Arm.

GUITAR II

KEYBOARD

BASS

DRUMS

D.S.

Coda 4Times Repeat

D *G7*

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

1.2.3. *G7* To- k- yo Road - - Take me back *G7* 4 To- k- yo Road -

GUITAR I

2x Arm. 2x Arm.

GUITAR II

KEYBOARD

BASS

DRUMS

2.3x.

G7

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Arm. Vib.

Arm. Vib.

Arm.

Arm.

(4)

R.H. gliss Up.

3 3 3 3 3 0 1 2

3 3 3 3 3 3 3 3

3 3 3 3 3 0 1 2

VOCAL

G7

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Handwritten musical score for the first system. The score includes staves for Vocal, Guitar I, Guitar II, Keyboard, Bass, and Drums. The key signature is G major (one sharp). The time signature is 4/4. The score features various musical notations including notes, rests, and dynamic markings. The Guitar II staff includes a complex sequence of notes with fingerings (1-5) and a 'tr.' (trill) marking. The Keyboard staff has a 'tr.' marking and a 'gliss' (glissando) marking. The Bass staff has a 'tr.' marking and a 'gliss' marking. The Drums staff has a 'tr.' marking and a 'gliss' marking. The score is marked with 'G7' at the beginning of the system.

53

VOCAL

G7

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Handwritten musical score for the second system. The score includes staves for Vocal, Guitar I, Guitar II, Keyboard, Bass, and Drums. The key signature is G major (one sharp). The time signature is 4/4. The score features various musical notations including notes, rests, and dynamic markings. The Guitar II staff includes a complex sequence of notes with fingerings (1-5) and a 'tr.' (trill) marking. The Keyboard staff has a 'tr.' marking and a 'gliss' (glissando) marking. The Bass staff has a 'tr.' marking and a 'gliss' marking. The Drums staff has a 'tr.' marking and a 'gliss' marking. The score is marked with 'G7' at the beginning of the system.

F **G7**

VOCAL

GUITAR I
Arm.

GUITAR II
Arm.

KEYBOARD
8va
<Syn.>

BASS
3 3 3

DRUMS
<Gong> (x)

G7

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS
3 3 3

DRUMS
(Noise) 6 6 6 6 6 6

G7

VOCAL

3.4x This guy turns me around And he's pointing up the stairs
I found myself in her doorway But there wasn't anybody there

GUITAR I

<Harmo>

Arm. Vib.

Arm. Vib.

R.H. (22)(22)(22)

R.H. (17)(17)(17)

Arm Vib.

Arm Vib

Arm.

GUITAR II

KEYBOARD

(4 times) - gra →

BASS

DRUMS

4 Time Repeat

55

G

G7

VOCAL

She walked in the room - With nothing on- but red light oh - - -

GUITAR I

(4)

GUITAR II

KEYBOARD

BASS

DRUMS

56

G7

VOCAL

(And) with a smile(she)got So close to me (And) whis-per-ed something 'bout mid- night

GUITAR I

(4)

GUITAR II

KEYBOARD

BASS

DRUMS

G7

VOCAL

(You know)I didn't understand(A)word - she said - But it felt - so good -

GUITAR I

(4)

GUITAR II

KEYBOARD

BASS

DRUMS

G7

VOCAL

Road

Take me back -

To-k- yo

Road

Take me back

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

H.C. gliss

H.C. gliss

B.V.

gliss

gliss

G7

VOCAL

To-k- yo

Road

Take me back

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Arm.

Arm.

Fade Out

YOU GIVE LOVE A BAD NAME

禁じられた愛

by Jon Bon Jovi/Richie Sambora/Desmond Child

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〈演奏順序〉

Intro → A → B → C1 → A → B → C2 → D → E D.S. → C → F (Repeat & F.O.)

〈解説〉

このギター1は音色面で少々凝っている。と言うのは、譜面上にも記したが通常のディストーション・サウンドではなく、ハーモナイザー(ピッチ・トランスポザー)を併用し、オクターブ上の音をミックスしてあるサウンドでプレイしているからである。ここで注意して欲しいのはハーモナイザーには2タイプあり、ひとつはロング・トーンに強いが少し遅れてしまう物、そして、音は出るがロング・トーン時に音が不安定になってしまう物がある。ここで使用しているのは前者のタイプだろう。聞いてもわかる通り、ショート・ディレイがかかった様に聞こえるのが特徴である。

イントロの最終小節等のU印の付いた音は、トレモロ・アームを使い、軽く叩く様にプレイする。

Bの6〜8小節はトレモロ・アームでビブラートをかけるが、指でプレイするビブラートの様に細かいニュアンスを出して欲しい。

Dはギター・ソロだが、5小節めにちょっと変わったタイプのライト

・ハンド・プレイが出て来る。左手でハンマリングとプリングを1拍6連のタイミングで繰り返して行なうが、×印のタイミングで右手で任意(2弦ハイ・ポジション)のフレットを押え、そのままブリッジ方向へ素早くスライドさせるといったプレイを組み合わせたフレーズなのである。

7小節めのW.C.はダブル・チョーキングである。2弦をチョーキングするが、あらかじめ1弦を押えておき、同時にピッキングして同音程にするといったテクニックである。

ギター2は、コード弾きやリフ等のバックিংを記したパートである。A等でのリフはハーフ・ミュートでプレイすると良いだろう。

キーボードはシンセとシンセ・オルガンと記しているが、実の所良く分からない。多分Midiを使い、ピアノやシンセ・オルガン、シンセ音等を細かくオン・オフしてバリエーションを付けていると思われるが、音が混ってしまって、どこからどこまでと言う判断がつけにくいのである。

ベース・パートA等のリフはユニゾン、その他はルート音弾きといった普通のベースである。

ドラムはA等のハイ・ハットは4分で記してあるが、オープン気味にして8分のタイミングでクローズすると良い。

60

Intro Cm Ab Bb Cm Ab Bb Eb Cm

VOCAL

Shot through the heart — And you're to - blame darin' You give love — a bad name

GUITAR I

GUITAR II

Distortion S

KEYBOARD

BASS

DRUMS

VOCAL

Cm Ab Bb Cm Ab Bb Eb Cm

GUITAR I

Distortion
8va unison (Harmoniser) →

cho
10 10

cho p
10 10 10 0

cho
10 10

cho p
10 10 10 0

cho p
10 10 10 0

GUITAR II

Synth.
Organ < Synth >

3 4 5 4 5 6 1 2 3 3 4 5 1 2 3 3 4 5 4 5 6 6 7 8 6 7 8 3 4 5

KEYBOARD

BASS

DRUMS

VOCAL

Cm Ab Bb Cm Ab Bb

GUITAR I

cho
10 10

cho
10 10

cho
10 10

cho
10 10

GUITAR II

4.
III.

4.
III.

KEYBOARD

BASS

DRUMS

62

VOCAL Cm

GUITAR I

GUITAR II Mute

KEYBOARD

BASS

DRUMS

An

arm u arm

u u arm

[A] Cm

VOCAL

an-gel's smile — is what you sell You pro-mise me— hea - ven—then put me—through hell
 You paint your smile — on your lips Blood red - nails on your fin - - ger - tips

GUITAR I

GUITAR II Mute

KEYBOARD 1x Tacet →

BASS

DRUMS

Cm

VOCAL

Chains of — love — got a hold on me When pas-sion's — a pri-son — you can't break — free
 a school boy's — dream — you act so shy Your ve-ry — first kiss was — your first kiss good-bye

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

1x Tacet

[B]

F

Cm

Bb

VOCAL

Wow — — You're a loa - ded gun — Yeah — Wow — — There's

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Arm

1 2 3

1 2 3

64

VOCAL

Bb F G Cm Ab

no-where to run No one— can save me— The da- mage— is done Shot through the heart— And

GUITAR I

GUITAR II

Tr. Arm vib.

KEYBOARD

BASS

DRUMS

VOCAL

Bb Cm Ab Bb Eb Cm bad_name Ab Bb Cm

you're to — blame You give love— a bad_name I play my part— and you play— your game

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Ab Bb Eb Cm bad_name 1. Ab Bb

VOCAL

You give love — a bad_name Hey You give love — a bad_name

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

2.

Ah— You give love—

Mute

Mute

4 5 6 6 7 8

Chord progression: B \flat , Cm, A \flat , B \flat , Cm, A \flat

VOCAL: Oh

GUITAR I: D, vib., S

GUITAR II: (3 4 5), (4 5 6), (1 2 3), (3 4 5), (3 4 5), (4 5 6), (1 2 3), (3 4 5)

KEYBOARD: S

BASS: S, 4 4, 1 3, 1 3, 1 3, 1 3, 1 3, 4 4, 1 3

DRUMS: S, S, S, S, S, S, S, S, S

Chord progression: B \flat , Cm, A \flat , B \flat , Cm

VOCAL: (Silent)

GUITAR I: S, S, H+P, P, S, H, S, H+P, H+P, H P cho

GUITAR II: (1 2 3), (3 4 5), (3 4 5), (4 5 6), (1 2 3), (3 4 5)

KEYBOARD: S, S, S, S, S, S, S, S, S

BASS: S, S, S, S, S, S, S, S, S

DRUMS: S, S, S, S, S, S, S, S, S

< . = Right Hand >

Chord progression: Cm Ab G [E] Cm Ab

VOCAL: Oh— Shot through the heart— And

GUITAR I: W.C. → W.C. S arm

GUITAR II: (3 4 5) (4 5 6) (3 4 5)

KEYBOARD: [Chordal accompaniment]

BASS: [Bass line]

DRUMS: [Drum pattern]

VOCAL: Bb Cm Ab Bb Eb Cm Ab

you're to — blame You give love — — a bad — name I play me part — and you

GUITAR I: [Empty staff]

GUITAR II: [Empty staff]

KEYBOARD: [Chordal accompaniment]

BASS: [Bass line]

DRUMS: [Drum pattern]

68

VOCAL

Bb Cm Ab Bb Eb Cm bad — name

play — your — game You give love — — a bad — name

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

D.S. al Coda

Coda

F

VOCAL

bad — name You give love — wow — wow — wow — wow — wow — wow —

GUITAR I

cho cho D cho cho

GUITAR II

6 7 8 3 4 5 4 5 6 6 7 8 6 7 8 3 4 5

KEYBOARD

BASS

DRUMS

Repeat & Fade Out

LIVIN' ON A PRAYER

リヴィン・オン・ア・プレイヤー

by Jon Bon Jovi/Richie Sambora/Desmond Child

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〈演奏順序〉

Intro → A → B → C1 → A → B → C2 → D → E → F

(Repeat & F.O.)

〈解説〉

ミドル・テンポの8ビート・ナンバーだが、途中F (エンディング) で転調するので気を付けて欲しい。又、変わり目のタイミングも、Eの最終小節で1小節だけ3拍であるので注意する事。

ギター1、2度めのAの5～8小節めのフィルは、トーキング・ボックスを使ったプレイである。Dがギター・ソロであるが、特にこれといった注意点はない。しいて言えば5小節めの×印音である。これはミュートでストロークするといったプレイである。

ギター2、イントロ11小節目からのリフが印象的であるが、これはトーキング・ボックス (トーキング・モジュレーター又はトーキング・マシーンとも言う) を使ってプレイする。このエフェクターは通常のエフェクターと異なり、アンプとスピーカーの間に接続し、ホースを口にくわえてギターを弾きながら口を開閉して、ワウワウ効果を作るといった

エフェクターである。もちろんその音は口の中で鳴るわけだからマイクで拾うのである。要するに、小さなスピーカーにジョーグとホースを付け、ギターの音を口の中へ出して口でコントロールするという、いたって単純なエフェクターである。もちろん自作する事も出来るが (本来ジェフ・ベックの“迷信”で有名なエフェクターで、もちろん自作である)、スピーカーとアンプのマッチングを考えて作らないと、使用中にピーク音でスピーカーを飛ばしてしまうという事になるので注意する事。作る時のポイントは、スピーカーの音をホースに集めるためにグラス・ウール等で包み、その上から皮でくるむと言うのが“ジェフ・ベック”のアイディアなのである。もちろん楽器屋等で売っているが、最近は製造中止のメーカーが多く、入手しにくくなっているのである。

キーボードは、ストリングス、シンセ、ピアノ等を使っているが、どれもシンセでのプレイである (ピアノは? であるがMidi仕様だろう)。

ドラムは、イントロ7～10小節は鈴を使うが、キーボーディストにシンセで代用してもらうという手もある。

Intro
N.C.

VOCAL N.C.

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

talk box

70

VOCAL N.C. C D Em

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

<Synth.>

<P f>

Em C D Em

VOCAL

'Once up-on a time Not so long a - go

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

71

[A] Em

VOCAL

Tom-my used to work on the docks — — Uni - on's been on strike He's down on — his luck it's tough
Tom-my got his six string in hock — — Now he's hol - ding in what he used to make it talk so tough

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

1x tacet →

1x tacet < Synth. > →

< Strings >

VOCAL

C D Em

so tough — —
it's tough — —

(2x only) cho D S cho 8va → arm.

GUITAR I

cho 10 10 10 D 10 10 10 S 20 20 20 15 17 17 0 0 arm.

GUITAR II

(2x) 5 2 2 0 0 0 2 0 7 5 0 2 2 0 0 0 2 0

KEYBOARD

< Synth > (2x) P f

BASS

2 2 0 5 4 5 4

DRUMS

4

72

VOCAL

Em

Gi - na works the di - ner all day — — Wor-king for her man she brings home — her pay for
Gi - na dreams of run-ning a - way — — When she cries in the night Tommy whis - pers — Baby it's O -

GUITAR I

1x tacet →

GUITAR II

2 2 0 0 0 2 0

KEYBOARD

1x tacet →

BASS

2 2 0 0 0 2 0

DRUMS

VOCAL

C D Em C D

love — — — — —
 — kay — — — — —

un — — for — love — —
 some — — — day

She says We've got to hold — on — to
 We've got to hold — on — to

GUITAR I

GUITAR II

(2x) 5 2 0 2 2 0 0 0 2 0 (7 5) 2 2 0 0 0 2 0 5 3 7 5

KEYBOARD

BASS

DRUMS

VOCAL

D Em C D Em C D

What we've got C'ause it doe - sn't make a dif - frence If we make it or not We've got each other — — and

GUITAR I

GUITAR II

7 5 7 5 5 3 7 5

KEYBOARD

BASS

0 0 0 0 2 2 2 0 3 3 3 0 0 0 0 0 0 2 4 2 2 2 0 3 3 3 0 0 0 0 0

74

VOCAL

D Em D C D Em Cadd9 D

that's a lot for — love — We'll give it — a shot Wow — We're harf way — there —

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

[C]

< Synth. > 2 3 3 4 5 5 6 7

< P f >

VOCAL

G C D Em Cadd9 D G C

Wow wow — Li - ving on a pra - yer Take my hand — and we'll make it I swear — Wow wow — Li -

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

3 4 5 3 4 5 5 6 7 1 2 3 3 4 5 5 6 7 4 3 4 5 3 4 5

1. D Em 2. Cmaj7

- ving on a pra - yer

Li - vin' on - a prayer - - -

Tr. Ar. Vib.

< Strings >

D

75

Em Cadd9 Dsus4 D G C Dsus4 D Em Cadd9

cho cho D HC HD

VOCAL Dsus4 D G C E

Wow — — We've got to

GUITAR I HD S cho cho Vib D 8va cho

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL [E] C D Em D C D

hold — on — rea — dy or — not You live for — the fight when — it's all that — you've got

GUITAR I (17) 17

GUITAR II 5 3 7 5 7 5 7 5 7 5

KEYBOARD < Synth. >

BASS

DRUMS

RAISE YOUR HANDS

レイズ・ユア・ハンズ

by Jon Bon Jovi/Richie Sambora

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〈演奏順序〉

Intro → A → B → C | T → A → B → C | 2 → D → E D.S. → § C | ♯ → ♯
F (Repeat & F.O.)

〈解説〉

ギター1、イントロ7、8小節等のハーモニクスは、ナチュラル・ハーモニクスである。タブ譜に記したフレット上を軽く触れ、ピッキングと同時に放すというテクニックである。つまりチューニング時に行なうハーモニクスと同じであるが、それを各ポジションでプレイするのである。16分のタイミングでのプレイなので、少々練習しないと難しいだろう。12小節目等のハーモニクスはピッキング・ハーモニクスである。ピックを深めに持ち、押えたフレットとブリッジの真中（ここでは21フレットあたり）を、強く少しミュートする様な感じでピッキングするのである。

Dがギター・ソロである。3、4、7、8小節はプリング・オフと5

弦開放を組み合わせたトリッキーなフレーズである。7、8小節めは3、4小節めのフレーズをオクターブ上げてプレイするが、5弦の開放は変わらない。

ギター2、D等でのギター1に重なって出て来るパートを記したが、あまり重要なパートではない。

キーボードは、ここでもやはりエレクトリック・ピアノとシンセをシンクロさせてプレイしているようだ。主にリフのアクセント部をプレイするが、Cの5、6小節めの様にシンセをオフする箇所や、シンセのみのパートもある。細かい指定は記していないので自分なりに判断して欲しい。

ドラムは、イントロでのライドのロール（トレモロ？）を徐々に強く（大きく）して行く様にプレイする。タイミングとしては大体1拍6連程度で良いだろう。

78

The musical score is arranged for a five-piece band. The staves from top to bottom are: VOCAL, GUITAR I, GUITAR II, KEYBOARD, and DRUMS. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with an 'Intro' section. The guitar parts are highly technical, with many fret numbers and picking directions (H+P) indicated. The bass part provides a solid rhythmic foundation. The drums part includes a ride cymbal roll in the intro. The vocal part has a simple melody with a long 'Ah' note at the end of the intro.

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is arranged in five staves: VOCAL, GUITAR I, GUITAR II, KEYBOARD, and DRUMS. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line features a long melodic line starting with "A" and ending with "G D A". Guitar I includes "Natural Harmo" and "arm." markings. The keyboard part includes "< Synth. >". The drum part includes various rhythmic notations and "x" marks.

VOCAL

A G D A

Uh — yeah — —

GUITAR I

6

H + P

Picking Harmo Vib

Vib

3 4 5 5 6 7

GUITAR II

KEYBOARD

BASS

A G D A
 VOCAL
 You — you got a nas-ty re-pu-
 I've been out on the
 GUITAR I
 4 4 6 H+P
 4 6 H+P
 GUITAR II
 4 1x tacet →
 KEYBOARD
 4
 BASS
 4 5 7 5 7 5 7 5 7
 DRUMS
 4

VOCAL

A G D A

- ta - tion — We're in a sti - cky si - tu - a - tion — it's down to me and —
front — line Where you'll go down — if you waste — time — They'll walk all o - ver —

GUITAR I

Picking Harma
Vib.

Vib.

5 5 5 5 7 5 5 5 5 5 5 5 5 3 4 5 5 6 7

GUITAR II

KEYBOARD

BASS

DRUMS

you — — So tell me is it true — — They say there ain't no - bo - dy
you — — But I — — I ain't here loo-king for sur -

D

G D A

bet - ter — Well now — that we're to - ge - ther Show me what you can —
- ren - der — I'll raise the flag if you'll de - fend - her It's up to —

Picking Harmo.
arm.

arm.

6
H + P

6
H + P

4

4

VOCAL

A G D(onF#) G D(onF#) G D(onF#) G D(onF#)

do — — 1 2) You're — un-der the gun — Out on the run Gon - na set the

you — —

GUITAR I

Vib.

5 5 5 5 7 5 5 5 5 5 5 5 3 4 5 5 6 7 3 4 5 5 6 7 3 4 5 5 6 7

GUITAR II

KEYBOARD

BASS

DRUMS

4

82

VOCAL

night on fi - re — (You're) out on the run — Un - der the gun And pla - yin' to win —

GUITAR I

Pickig Harmo vib.

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

123) When you want to let it go

A hands

G D Raise your hands

G D Raise your hands

When you want — to let a fee-ling show —

From New York — to Chi - ca - go —

Vib.

H+P

H+P

[illegible]

VOCAL

A F#m G

GUITAR I

Natural Harmo

Vib.

arm.

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

A F#m G

GUITAR I

Picking Harm

Vib.

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL **A** **F#m** **G**

GUITAR I *8va* *cho P P* *cho P* *cho D P* *cho D* *Vib.* *S* *H* *S* *S*

GUITAR II *cho P P* *cho P* *cho D P* *cho D* *P* *0 2 4* *0 2 4* *1 2 4* *0 1 6 19* *0 17 19* *21* *S*

KEYBOARD *4*

BASS *4*

DRUMS *4*

VOCAL **E** **A** **E**

GUITAR I *Natural Harm.* *Raise your hands* *6* *H+P*

GUITAR II *1 2 3* *5 5 5 5* *5 5 5 5* *5 5 5 5* *5 5 5 5* *5 5 5 5* *4 5 4 5 4 5* *H+P*

KEYBOARD

BASS

DRUMS

88

VOCAL

A

Raise your hands

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

A

G Raise D your

Natural Harmo

arm.

arm.

3 4 5 5 6 7

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Coda

A

G Raise D your

vib.

vib.

3 4 5 5 6 7

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS



F

VOCAL

A hands

G

Raise

D

your

A

hands

G

Raise

D

your

New York

to joy

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

D hands

G

Raise

D

your

A

hands

G

Rise

D

your

Van - couver

hey, frontier

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

I'D DIE FOR YOU

アイド・ダイ・フォー・ユー

by Jon Bon Jovi/Richie Sambora

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〈演奏順序〉

Intro → A → B → C → D D.S. → B → C → E → F → C

〈解説〉

ギター1は、ギター・ソロのみを記したパートである。Eがギター・ソロであるが、ディストーションにディレイを併用して、サウンドに深みを出している点がポイントである。ディレイのセッティングは、ディレイ・タイムが大体1拍程度、リピートが2〜3回で、バランスはおさえぎみといった感じで。連続したフレーズを弾いている時には聞きとれず、ロング・トーンのウラでうっすらと聞こえる程度にセットすると良いだろう。

ギター2は、バックキングを記したパートである。D等でナチュラル・ハーモックス・プレイがあるが、これはチューニング時に行うハーモックスと同じで、タブ譜に記したフレットに軽く触れ、ピッキングと同時に

に放すというテクニックである。同じくD等でピック・スクラッチが出て来るが、これはラウンド弦上にピックを置き、ヘッド方向へ擦り付ける様に滑らせるのである。

キーボードは、主にシンセ・ピアノでの8分のバックキングをプレイする。途中シンセによるヒューマン・ヴォイスを使ったり、アルペジオ・プレイありと、何かと忙しいプレイである。8分をキザむバックキングが多いので、テンポが走ったり遅れたりしないように注意する事。

ベースは、8分のルート弾きプレイ中心のオーソドックスなプレイである。ビートを打ち出すリズム楽器である、という事を意識してプレイして欲しい所である。

ドラムは、サビ等で16分のライドがあるが、あまり細かい事を気にせず、リズム重視のプレイの方が良いだろう。

90

The musical score is arranged in a standard multi-staff format. The top staff is for the Vocal line, followed by Guitar I, Guitar II, Keyboard, Bass, and Drums. The Intro section is marked with a box and includes a key signature change to one flat (B-flat) and a 4/4 time signature. The guitar parts are detailed with fret numbers and effects like distortion and delay. The keyboard part includes a synth E.P. section. The bass and drums parts provide a solid rhythmic foundation.

VOCAL F G C G(onB) Am F

GUITAR I

GUITAR II 4. *[rhythm]* 4. *[rhythm]*

KEYBOARD

BASS 4. *[rhythm]* 4. *[rhythm]*

DRUMS *[rhythm]* 0 0 0 2 2 2 3 3 1 1 1 3 3 3 0 0

VOCAL G Em Am F G

GUITAR I

GUITAR II Picking Harm. *[rhythm]* (3 4 5)

KEYBOARD

BASS 3 3 3 0 0 0 2 2 0 0 0 3 3 3 2 0 0 0 2 2 2 3 3 1 1 1 3 3 3 0 0 3 3 3 3 3 3 3 3

4. *[rhythm]*

[A]

VOCAL

C G(onB) Am F

If you could see — in — side — my heart — Then you would un — der — stand — I'd

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

92

VOCAL

G Em Am

ne — ver mean — to hurt — you Ba — by — I'm not that — kind — of man — I might not say — I'm sor —

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

Am F G

- ry Yeah I might talk tough some-times — And I might — for - get — the lit-tle things Or keep you

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

[B] %

23

VOCAL

Em F Am G F C

han - ging on — the line — In a world that don't know Ro-me - o and Ju-li-et Boy — meets girl and

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Pick Scratching

Pf.

VOCAL

C G can't for - F get Am G F

pro - mi - ses we can't for-get — We are cast from E - den's gate with no re-grets When in-to — the fire we —

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

[C] E cry Am F G Em

cry I'd die...for you... I'd cry... for you... I'd do — a - ny - thing...I'd lie — for you... You

GUITAR I

GUITAR II

KEYBOARD

Synth.

BASS

DRUMS

VOCAL

Am F G C G(onB) Am

know—it's true — Ba - by I'd— die for — you I'd — die— for you— I'd

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

95

VOCAL

F G Em Am F

cry — for you — If it came —right down—to me — and you — You know— it's true— Ba - by I'd— die for —

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

to [D]

VOCAL

G C G(onD) Am F

you I might not be — a sa - vior And I'll — ne-ver be — a king—

GUITAR I

GUITAR II

Pick Scratching

Synth. Human Voice

KEYBOARD

BASS

DRUMS

VOCAL

F G Em

— I might not send — you ro - ses Or buy your — dia - mond rings — But if —

GUITAR I

GUITAR II

Pick Scratching

Natural Harm.

arm

KEYBOARD

BASS

DRUMS

VOCAL

Am F

I could see — in - side — you May-be I'd know just who — we — are — 'Cause our —

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

G Em

love is like — a hun - ger With - out it we — would starve — In a

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Natural Harm. 2rm. arm.

Coda

E

VOCAL

C G(onB) Am F G

Oh — — oh — — oh —

GUITAR I

GUITAR II

Picking Harm.

KEYBOARD

BASS

DRUMS

98

VOCAL

Em Am F G

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

[illegible]

The musical score is arranged in a standard multi-staff format. The top staff is for the Vocal part, with a key signature of one flat (Bb) and a time signature of 4/4. The chords for the vocal part are Em, Am, F, Dm, and Em. The Guitar I and II staves are in standard tuning (EADGBE) and include various musical notations such as triplets, bends, and vibrato. The Keyboard part is in C major and includes various musical notations such as chords, scales, and performance instructions. The Bass part is in C major and includes various musical notations such as chords, scales, and performance instructions. The Drums part is in C major and includes various musical notations such as drums, cymbals, and performance instructions.

VOCAL

F G Am F G

I'd die — for you — I'd cry — for you — I'd do — a — ny — thing — I'd lie —

GUITAR I

cho vib.

GUITAR II

B 9 10 10 11 12 5 6 7 1 2 3 3 4 5

KEYBOARD

BASS

DRUMS

100

VOCAL

Em Am F G

— for you — You know — it's true — Ba — by I'd — die for — you

GUITAR I

GUITAR II

1 2 3 5 6 7 1 2 3 5

KEYBOARD

BASS

DRUMS

VOCAL

G Am F G

I'd die — for you — I'd cry — for you — If it came — right down — to me —

GUITAR I

GUITAR II

Natural Harm.

KEYBOARD

BASS

DRUMS

VOCAL

Em Am F G

— and you — You know it's true — Ba - by I'd — die for — you

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

G

VOCAL

C

G(onB)

Am

F

G

Ah

ah

ha

GUITAR I

GUITAR II

Picking Harm.

KEYBOARD

BASS

DRUMS

102

Em

Am

F

G

C

G(onB)

VOCAL

may be don't let for you — — — don't let for_ you

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

Am F G Em Am

Ab — — — ah — — — ha may be don't let_ for you — — —

GUITAR I

GUITAR II

Picking Harm. Picking Harm.

KEYBOARD

BASS

DRUMS

VOCAL

F Dm Em F G Am

don't let — for you — — —

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

WANTED DEAD OR ALIVE

ウォンテッド・デッド・オア・アライヴ

by Jon Bon Jovi/Richie Sambora

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演奏順序

イントロ→A→B→C→D→E→F→G→H→I→J→K

解説

ギター2のパートは12弦のアコースティック・ギターのプレイである。イントロやC, E, K (エンディング)でのアルペジオ・プレイは4弦開放のD音を固定し、ハイ・ポジションからスライドさせながらプレイするがピッキングは16分で行うのである。つまりスライドして次の拍の頭の音に行きつくが、それと同時に4弦開放のD音をピッキングするのである。スライドを意識しすぎるとタイミングが合わなくなるので注意する事。イントロ2小節目のハーモニクス音はナチュラル・ハーモニクス・プレイである。タブに記したフレット上の弦を軽く触れる程度に押さえ、ピッキングすると同時に離すという具合にプレイする。

ギター1はディストーション・サウンドのエレキ・ギターで主にGのギター・ソロやフィル、

またHからは5度でのバックイングをプレイする。イントロのU印の付いた音はあらかじめチューニングしておいてからピッキングするが、また同時にボリューム・ペダル等でフェード・インさせるとよりリアルである。Gのギター・ソロの5小節目にピッキング・ハーモニクスでのプレイが出てくるがこれはピックを深く持ち、押えたフレットからブリッジまでの弦長の1/2あたりを強くピッキングするとハーモニクス音が得られるのである。8小節目のロー・ポジションでのフレーズはミュートっぽくプレイするとよりリアルである。Hの4小節目は3/4で2拍となっているので注意する事。

Iの8小節目からは()でエレキ・ギター3を同時に記しているので注意して欲しい。オーバー・ダビングによるフィルなのでどちらを弾いてもかまわないが、エレキ・ギター3のフィルを弾いてしまうと全体のサウンド的に厚みが無くなってしまうのでエレキ・ギター1のバックイング・プレイの方がベターだろう。

104

Intro.

Dm add9

VOCAL

E. GUITAR

<12 Strings A.G.>

<Synth.>

<Synth. Bass>

8va bassa

BASS

<Cabaca>

DRUMS

1 2 3

Dmadd9

The first system of the musical score consists of six staves. The top two staves are for guitar, with the first staff containing a 'Dmadd9' chord marking. The third staff is for the vocal line, featuring a melodic line with slurs and a 'D cho' marking. The bottom four staves are for the piano accompaniment, with the first staff containing a complex melodic line and the others showing harmonic support. The system concludes with a double bar line and repeat signs.

105

Dm add9

Dm

D

Cadd9

G

Cadd9

G

It's all the same

on-ly the names will change E-very-day it seems we're

The second system of the musical score continues the composition. It features six staves. The top two staves are for guitar, with chord markings 'Dm add9', 'Dm', 'D', 'Cadd9', 'G', 'Cadd9', and 'G' above the staff. The third staff is for the vocal line, with the lyrics 'It's all the same' and 'on-ly the names will change E-very-day it seems we're' written below it. The bottom four staves are for the piano accompaniment, with the first staff containing a complex melodic line and the others showing harmonic support. The system concludes with a double bar line and repeat signs.

G F D Cadd9 G Cadd9 G G F D

was - ting a - way A - no - ther place where the fa - ces are so cold I'd drive all night Just to get back home I'm a

cho. <Distortion> D P

cho. <Distortion> D P

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 H 1 2 3 1 2 3 1 2 3

dead or a-live_____

Some-

D G Cadd9 G F D

times I sleep, some - times it's not - for days And peop - ple I meet al - ways go their se - parate ways Some -

D Cadd9 G Cadd9 G F D
 -times you tell the day — By the bot-tle that you — drink And times when you're all a-lone — all you do — is think I'm a

P
 1 2 3 1 2 3 1 2 3 H 1 2 3 1 2 3 1 2 3

Cadd9 G F D Cadd9 G Wan - ted C Dm F D dead or a - live Cadd9 G Wan - ted
 cow - boy, 8va on a steel-horse I ride I'm wan-ted dead or a -live Wan-ted
 cho D cho D H vib S
 cho D cho D H vib S
 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

C F D Dm

dead or a- live

Ah ah

dead or a- live

Ah ah

Oh

1 2 3

<Pf>

<Synth.>

8va bassa

G

Cadd9

G

Cadd9

G

G

F

D

cho

cho

cho

cho

D cho

cho

Oh

cho

cho

cho

cho

D cho

cho

vib

cho

cho

cho

cho

D cho

cho

vib

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D cho

cho

vib

D

Cadd9 G

Cadd9 G

G F C

[H]

Cadd9 G

on a

Wow I'm a cow-boy,

on a

Picking Harm.

cho D

vib

cho

cho

cho

cho

vib

S

vib

S

vib

S

vib

S

vib

S

vib

S

vib

S

vib

S

vib

S

Simile 4 bars

Simile 4 bars

Simile 4 bars

4.

1 2 3 1 2 3

110

F

D

Cadd9

G

C

Dm

F

D

steel horse I rede

wan - ted

dead or a - live

[I]

steel horse I ride

I'm wan-ted

dead or a - live

I walk these streets,

a loa-ded

1 2 3

1 2 3

1 2 3

1 2 3

1 2 3

1 2 3

1 2 3

Cadd9 G Cadd9 G F D Oh yeah
 six string on my back I play for keeps 'cause I might not make it back I been e-very-where still I'm

The musical score is written for a 12-string guitar and a 6-string bass. The guitar part includes a 'Simile 4 bars' section. The bass line features a 'Simile 4 bars' section. The score is for a 12-string guitar and a 6-string bass.

stan - ding tall. I've seen a milli - on faces And I've rocked them all 'Cause I'm a cow - boy, on a

F D Cadd9 G C D F D Cadd9 G
 steel__ horse__ I__ ride Wan - ted dead or a - live 'Cause I'm a cow - boy I got the
 steel__ horse__ I__ ride I'm wan - ted dead or a - live 'Cause I'm a cow - boy. I got the

First system of musical notation. The vocal line features a melody with lyrics. The piano accompaniment includes chords and a bass line. A double bar line is present after the first measure of the piano part.

Second system of musical notation. The vocal line continues the melody. The piano accompaniment features a rhythmic pattern with triplets. A double bar line is present after the first measure of the piano part.

Third system of musical notation. The vocal line continues the melody. The piano accompaniment features a rhythmic pattern with triplets. A double bar line is present after the first measure of the piano part.

Fourth system of musical notation. The vocal line continues the melody. The piano accompaniment features a rhythmic pattern with triplets. A double bar line is present after the first measure of the piano part.

112

F D Cadd9 G C D F D Cadd9 G C D F D
 night on my side Wan - ted dead or a - live dead or a - live
 night on my side I'm wan - ted dead or a - live dead or a - live

Fifth system of musical notation. The vocal line continues the melody. The piano accompaniment features a rhythmic pattern with triplets. A double bar line is present after the first measure of the piano part.

Sixth system of musical notation. The vocal line continues the melody. The piano accompaniment features a rhythmic pattern with triplets. A double bar line is present after the first measure of the piano part.

Seventh system of musical notation. The vocal line continues the melody. The piano accompaniment features a rhythmic pattern with triplets. A double bar line is present after the first measure of the piano part.

Eighth system of musical notation. The vocal line continues the melody. The piano accompaniment features a rhythmic pattern with triplets. A double bar line is present after the first measure of the piano part.

Cadd9 G C D F D C D F G C D F G C D F G

dead or a - live. dead or a - live. dead or a - live. dead or a - live.

dead or a - live. dead or a - live. dead or a - live. Wow dead or a - live.

1 2 3 1 2 3 1 2 3

1 2 3 1 2 3 1 2 3

dead or a - live [K] Ah ah ah ah

dead or a - live Ah ah ah ah

Dm D

cho cho Arm

cho cho Arm

1 2 3

8va bassa

8va bassa

rit.-----